

1963

# Joh. Seb. Bach's Works

26th ANNUAL

## Carmel Bach Festival

SOUVENIR PROGRAM

ONE DOLLAR



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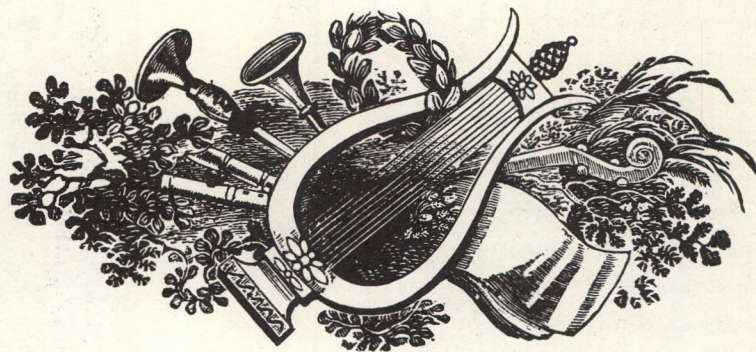
SOUVENIR PROGRAM

ONE DOLLAR









*founded in 1935  
by Dene Denny & Hazel Watrous*



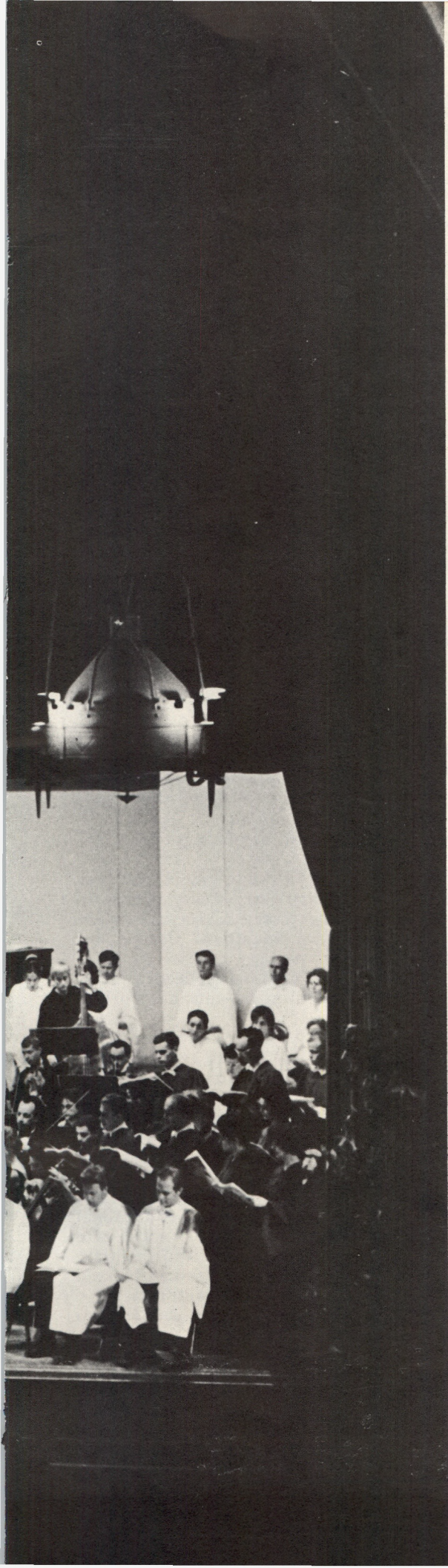
# CARMEL BACH FESTIVAL



*Sandor Salgo*  
*Conductor & Music Director*



*July 19-28, 1963*





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Welcome to the Carmel Bach Festival.

This is our 26th year. From a small beginning, the festival has grown to be known world wide.

Its directors, acting in the spirit of the founders, however, have attempted to retain the simplicity and many of the delightful community elements so necessary to its charm and attractiveness, of which the natural beauty of Carmel and its surroundings play an important part.

Artistically, under the outstanding musical leadership of Sandor Salgo, the place of the festival in the musical world is secure.

Yet our limited seating capacity which many, including the leading music critics, believe is one of the secrets of the festival's success musically, makes it difficult to achieve success financially.

Rising costs of travel, housing, and all the expenses of the festival, have grown constantly since its beginnings. Even then, however, Dene Denny and Hazel Watrous, the founders, year after year made up the deficit personally.

They are gone. The festival is now yours. Since 1958 it has been incorporated as a non-profit, tax exempt educational institution. And we must count on the generosity of those who love the festival if it is to continue, and if it is to maintain the high standards set for it. Contributions are deductible and may be sent to Carmel Bach Festival, Carmel, California.

We are particularly happy to honor in this 26th annual festival Ralph Linsley. We are celebrating his 25th year as participant. His has been an inspiring and enduring contribution.

Once again the heralding brass are sounding. Welcome, and we shall do our best to make this the best of all festivals.

*Peter J. Ferrante*

Peter J. Ferrante, President





SANDOR SALGO, MUSIC DIRECTOR AND CONDUCTOR





**S**ANDOR SALGO, brilliant conductor and music director of the Carmel Bach Festival, has not only brought the festival to its present world-wide fame but has won wide acclaim for his imaginative programming.

He came to the festival in 1956, and that year Mr. Salgo's performance of the Mozart Requiem proved him to be a conductor of great perception, sensitivity and warmth.

Each year those who return to the festival can be assured of hearing some musical rarity either one performed for the first time in America, or in some instances rediscovered for the first time since the baroque period.

Professor of Music at Stanford University, music director of the Stanford Opera Productions and conductor of the San Jose symphony orchestra, Salgo has already left his mark on the Carmel festival. He has presented the three great choral works of Bach in their entirety, and introduced to the festival four major oratorios of Handel.

Born in Budapest, Salgo entered the musical world as a student of the violin, the viola and finally conducting under the tutelage of Fritz Busch and George Szell.

Following duty in World War II, Salgo came to California and Stanford where he has received superlatives from renowned critics for his work with the operatic productions, both contemporary and classic.

His latest production was a revival of Gluck's "Iphigenia in Tauris."

In addition to his work at Stanford and his conducting of the San Jose Symphony, Salgo is also Conductor of the Marin Symphony and has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony, the Spring Season of the San Francisco Opera Company and the Vancouver Festival.

An individualist, a musician dedicated to his art, Sandor Salgo will again bring to the Carmel Bach Festival another season of the world's greatest music of the Baroque period.









## festival officers

### OFFICERS

PETER J. FERRANTE	President
MRS. ALEXANDER ALBERT	1st Vice-President
MRS. LEONARD KLENE	2nd Vice-President
TED DUREIN	3rd Vice-President
MRS. WALTER JENNINGS	Treasurer
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MRS. ALASTAIR MacKAY	Executive Secretary

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JOHN FARR	Assistant Choral Directors
PRISCILLA SALGO	General Coordinator
RALPH LINSLEY	Stage Manager
MEL TAYLOR	Stage Manager for Recitals
HERBERT MYERS, JR.	Technical Director for Music at the Mission
FRED RIDER	Coordinator for Music at the Mission
CHARLES THOMAS	Acoustical Consultant, Coordinator of the Festival Chorale (On leave)
PAUL S. VENEKLASEN	Librarian
KENNETH AHRENS	Steinway Grand and Harpsichord Maintenance
GARY L. SAGE	Box Office
DIXIE WHEELER	Publicity
PEG MINER	



Michel MacKay, Executive Secretary

### Johann Sebastian BAT

Johann Sebastian Bat, namesake of the great composer in who's memory the faithful gather each glorious summer, is a legend and tradition of the Carmel Bach Festival.

The blithe creature has for many years swooped and soared through the upper reaches of Sunset School Auditorium, in perfect tune with Bach if not with the infinite.

He was christened by Reginald Inwood, the architect from Carmel Highlands, during the 1946 festival, although that year was by no means his debut. Before that he had simply been nameless.





## **PRISCILLA SALGO**

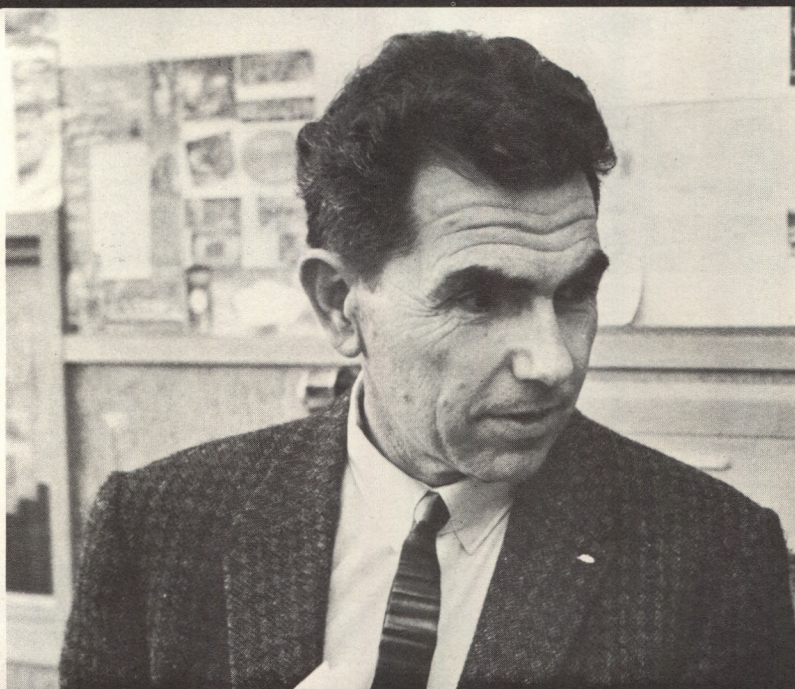
**Director of Festival Chorale**

A graduate of the Westminster Choir College, she is the Director of the choir of the First Christian Church in Palo Alto.

## **JOHN FARR**

**Assistant Choral Director**

In his 17th year as music instructor at Carmel High School, Mr. Farr is also Director of the Chapel Singers at the Church of the Wayfarer.



## **ROSEMARY WALLER**

**Concertmaster**

Presently a member of the first violin section of the Cincinnati Symphony, formerly with the National Symphony in Washington, she also helped to inaugurate chamber music concerts at Bowdoin College, she is the Director of the Choir College in Maine.





## RALPH LINSLEY

This year Ralph Linsley celebrates his 25th anniversary with the Carmel Bach Festival. As soloist, accompanist and "continuo" of the orchestra, his familiar figure at piano and harpsichord has become one of the traditions of the festival.

Having completed another of his many transcontinental tours as accompanist and ensemble player, he returns again to Carmel and the festival. He does it for love and for fun. He once said that it was in the nature of "a spiritual bath."

Few realize that Linsley actually pre-dates the Festival. Although he joined the festival in its second year, and has been an integral part of it ever since, he worked with Dene Denny and Hazel Watrous, Bach Festival Founders, for three years prior to the actual start of the festival.

He was associated as pianist with the Neah-Kah-Nie String Quartet, with Michel Penha as cellist and director. A community orchestra was formed which later developed into the festival. The first festival was in 1935 with Ernst Bacon as conductor. Then in 1938 Gastone Usigli was engaged as conductor and took the podium for the next 15 years, until his death in 1955. Sandor Salgo took over the following year. Linsley worked with and was beloved by them all.

Asked which of his 25 festivals was best, he responded, "every year is a highlight."

First contact with the festival for most participants over the years has been with Linsley. He is, more than any other person, "Mr. Bach Festival," and all who have heard the festival or performed in it owe him immeasurable gratitude.



*The Corner Cupboard, Carmel*

*Dolores Lodge, Carmel*

*Carmel Inn Hotel*

*The Homestead, Carmel*



# MR. BACH FESTIVAL CELEBRATES HIS 25th YEAR



Dene Denny and Hazel Watrous, Festival Founders, with Gastone Usigli, conductor for 15 years.



Opening night at Sunset Auditorium.



The crowd gathers at beautiful Sunset auditorium for an evening concert of Bach.

*Hide-A-Way-Inn, Carmel*

*Spinning Wheel Steak House*

*The Village Inn, Carmel*

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# festival personnel

## CONDUCTOR ORCHESTRA

## SANDOR SALGO

First Violin  
Rosemary Waller,  
Concertmaster  
John Loban, Asst. Concertmaster  
Norma Lee Madsen  
Anne Fryer  
Adam Han-Gorski  
Robert Witte  
Lawrence Short  
Monica Grimmer

Second Violin  
Hazelle Miloradovitch,  
Principal  
Donna Lee Salarpi  
Gail Denny  
Anita Van Heers Thomason  
Patricia Jones  
Ruth Retherford

Viola  
Arthur Bauch,  
Principal  
Margaret Main  
Charles Roberts  
Daniel Thomason  
Hope Elizabeth Bauch  
Barney McWilliams

Soprano  
Gloria Balsley  
Aida Barrera  
Sara Patricia Brewer  
Rosemary Crow  
Anne C. Elmore  
Joan Elstob  
Dorothy Glenk  
Nell Hoyt  
Eileen Morton  
Kathy Wilson

Alto  
Leilani Hill  
Camilla Y. Kimp

Soprano  
Katharine Schlinger,  
Leader  
Carol Brooks  
Mary Esther Lindsay  
Helen McComas  
Nancy Oslyn  
Barbara Phillips  
Nance Smith  
Lois Utterback

Alto  
Carole Burch  
Jennifer Judith Chase  
Olive Chorley

Cello  
Ellen Dessler,  
Principal  
Sally Kell  
Marjorie Imes Prescott  
Carolyn Jo Funk

Contrabass  
Mary Bresler,  
Principal  
Robert Prescott

Flute  
Louise Di Tullio  
Doris Henry

Recorder  
Joanna Bramel  
Kenneth Wollitz

Oboe  
Raymond Duste  
Jean Stevens  
Charles Price

Bassoon  
Cyrle Haas Perry  
Frederic Dutton

Anna Pundt  
Helen Rumrill  
Yuvawn St. Clair  
Inga Tarshis  
Renate Westphal  
Vivian Zimmerman

Tenor  
Richard Blanchard  
John Craigie  
Paul Furnas  
Ron Hall  
James Hull  
Robert Pearson

Lenoir Hosack  
Pauline Law  
Jacquelyn Layng  
Patricia Floyd Riffel  
Jean Shaw  
Lois Vargas

Tenor  
Michael Chang  
Edward J. Clark  
Robert Faris  
Arthur Holcomb  
William Lyon Lee

Horn  
Arthur Krehbiel  
Fredrick Bergstone

Trumpet  
Edward Haug  
Charles Bubb, Jr.  
Ralph La Canna

Trombone  
Daniel Livesay  
Jerome Jansen  
Ronald Bertuccelli

Tympani  
Anne Pfile

Harpsichord  
Ralph Linsley

Organ  
Ludwig Altman  
Kenneth Ahrens

Continuo parts are played by  
Ralph Linsley, Harpsichord;  
Ludwig Altman, Kenneth  
Ahrens, Organ; Ellen Dessler,  
Sally Kell, Cello; Mary Bres-  
ler, Contrabass; Cyrle Haas  
Perry, Bassoon.

Bass  
James E. Clayborn  
John Farr  
Ronald A. Flugum  
James R. Friesen  
Earl Glenk  
William H. Green  
Bruce Grimes  
Paul E. Petty  
Les Rhinehart  
Joseph Wythe

Paul Mayo  
Richard Riffel  
Kelvin Service

Bass  
Herbert Cabral  
Ronald Flugum  
George Gibson  
Bruce Grimes  
Walter Matthes  
Bruce Remsberg  
Orville White

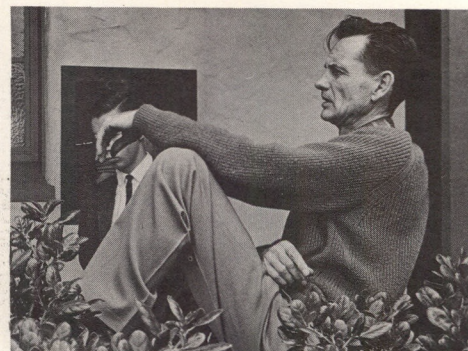
## CHORUS

## CHORALE

also members of the  
BACH FESTIVAL  
CHORUS



Paul S. VeneKlasen  
Consultant in Acoustics



M. C. Taylor  
Stage Director

Carmel River Inn Garden Motel

Holman's

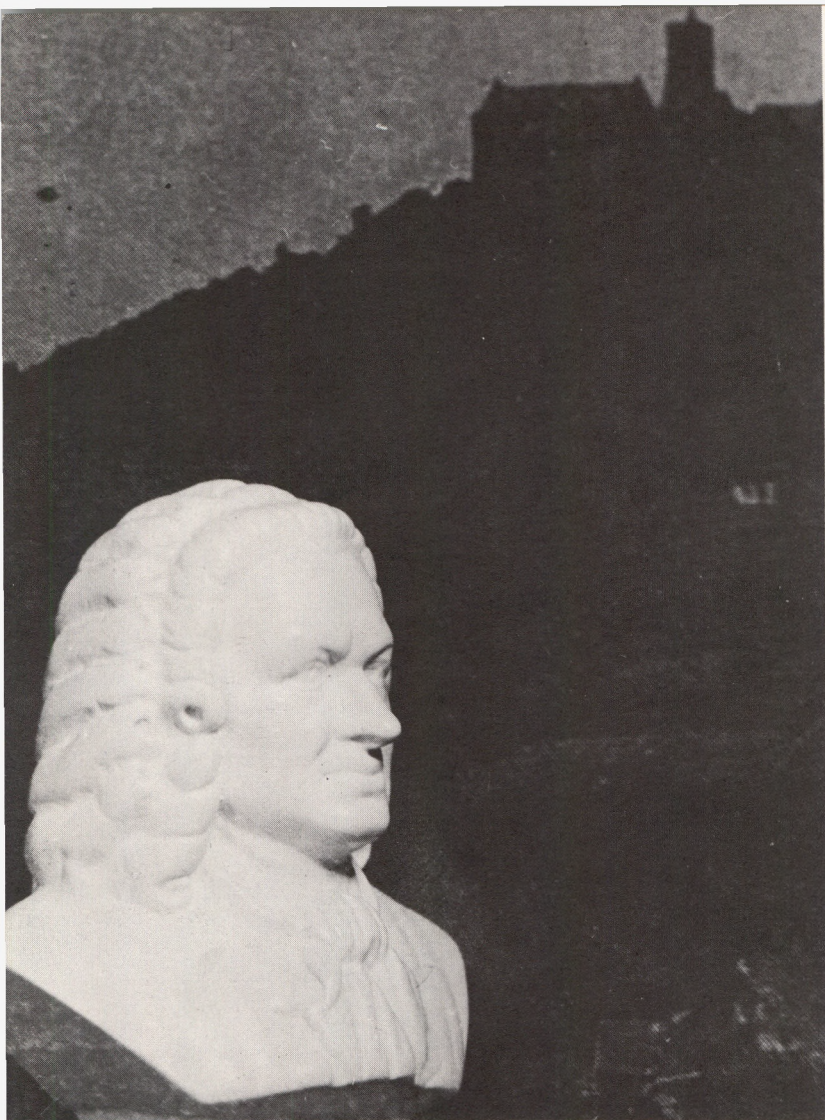
Art-Zelle, Monterey

Village Corner









## JOHANN SEBASTIAN BACH

(by multiple exposure)

E. J. Dittmer

This photo shows the statuette of Johann Sebastian Bach. The background is part of the little Thuringian city, EISENACH, where the composer was born on March 21st, 1685.

Silhouetted against the sky, on the upper edge of the photo may be seen the **WARTBURG**, where Martin Luther (1483-1546), translated the New Testament.

### Piano

(Cembalo)

**Andante**

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# CARMEL BACH FESTIVAL—1963

## PROGRAM NOTES

by

EDWARD COLBY

Music Librarian and Lecturer in Music, Stanford University

and

JOAN COLLEEN BICKNELL

with notes on Mozart and Quantz by

CLARE RAYNER

The Carmel Bach Festival in its twenty-sixth season presents two profoundly imaginative works by Johann Sebastian Bach, "The St. John Passion" and "The Musical Offering," together with a scarcely known masterwork by Bach's greatest contemporary, George Frideric Handel, the musical drama "Hercules." This performance of "Hercules" is, in all probability, its U.S. premiere. Yet another "first" for this season's Festival is the presentation of the complete "St. John." In this work historical instruments are used to recreate Bach's original orchestration. In sharp contrast to the dramatic purpose of these compositions, "The Musical Offering," like "The Art of the Fugue" (performed at Carmel in 1961), is didactic in intent; it shows Bach's penetration into the ultimate mysteries of polyphony. As is customary, the weekday evening concerts will include not only a representative sampling of Bach cantatas and concerti, but also unusually momentous pieces by other baroque and late 18th-century masters.

## FRIDAY, JULY 19 | 8:30 P.M.

### CONCERT | SUNSET SCHOOL AUDITORIUM

#### J. S. BACH AND C. P. E. BACH IN LEIPZIG

All but one of the compositions on this evening's program are by J. S. Bach, and of these all but the cantata "Schlage doch" are known to be products of the fourth and final period of Bach's artistic development, when he was cantor at St. Thomas' in Leipzig.

Because Bach was identified as a conservative and not a representative of the new "reform" style of church music, his application for the municipal cantorship was accepted only after both Telemann and Graupner had declined the post.

Johann Sebastian's second son, C. P. E. Bach, was not so fortunate when he, upon his father's death, applied for the Leipzig cantorship; although the splendid "Magnificat" to be performed this evening was submitted as trial piece, C. P. E. lost the competition.

As a result he continued as cembalist at the Berlin court of Frederick the Great until 1767, at which time he was chosen to succeed Telemann, his father's former rival, as director of church music in Hamburg.

Whereas the musical imagination of Johann Sebastian Bach proceeds from expressive principles first developed during the century preceding his own, that of his son C. P. E., who is universally recognized as the outstanding master of the late rococo or preclassical era, looks forward to the spirit of high classic and even "romantic" times.

Sacred Cantata No. 79, "Gott, der Herr, ist Sonn' und Schild"  
J. S. Bach (1685-1750)

Chorus: Gott, der Herr, ist Sonn' und Schild  
(The Lord God is a sun and shield)

Aria (Alto): Gott ist unser Sonn' und Schild  
(God is our sun and shield)

Chorale: Nun danket alle Gott (Now thank we all our God)

Recitative (Bass): Gott lob! (Praise God!)

Duet (Soprano and Bass): Gott, ach Gott, verlass die  
Deinen nimmermehr (O God, forsake not Thy own)

Chorale: Erhalt uns in der Wahrheit (Keep us to the truth)

NANCE SMITH, Soprano

PAULINE LAW, Alto

GEORGE GIBSON, Bass

ARTHUR KREHBIEL, FREDERICK BERG-  
STONE, French Horn

LOUISE DI TULLIO, Flute

BACH FESTIVAL CHORUS, FESTIVAL CHOR-  
ALE, BACH FESTIVAL ORCHESTRA

Cantata No. 79 was written for the Reformation Festival of 1735 and its text, based on verses 11-12 of Psalm 84, almost surely refers to the War of the Polish Succession, which ended in that year. Bach's setting does not blunt but, rather, expands the martial character of the words: choral sections are accompanied by, in addition to strings and continuo, brass and timpani, and individual motives express the stages and sounds of victorious battle. In the opening chorus, for example, Bach pits a solemn hymn of triumph against a violin subject which begins with quick repeated notes and abruptly rises, in the words of Pirro, "like a flight of arrows."

Only in the middle section does the chorus emerge from its backdrop of widespread harmonies—which for Spitta means that every battle should be fought in the name of God—to engage in fugal treatment of the second subject.

This subject's symbolic meaning becomes clear when it reappears as instrumental accompaniment to the chorale "Nun danket alle Gott" (the melody of which was composed in the seventeenth century by Johann Crueger). Because its chief chorus is founded not on a chorale melody but on two freely invented themes, the cantata is an atypical product of Bach's later years.

Concerto for Oboe d'amore and String, in A major

J. S. Bach

Allegro — Larghetto — Allegro ma non tanto

RAYMOND DUSTE, Oboe d'amore

Whereas almost all of Bach's seven clavier concertos are arrangements of his own concertos for violin, the fourth, to be performed this evening in versions for oboe d'amore and clavier, stands without connection to any known work. A number of Bach scholars assume a violin original, but Sir Donald Tovey was confident, because the solo part for him lacked characteristic harpsichord figures, that the piece was originally intended for oboe d'amore: a mezzo-soprano oboe pitched in A with a sweet, and somewhat wistful, sound. Consequently Tovey reconstructed an oboe d'amore version; using this as guide Raymond Duste created the work afresh, making not only another continuo realization but also a new solo part.

The outer movements follow the modern concerto style of the late baroque in their virtuosic figuration and, even more important, in their driving rhythms. Their forward press results from loping bass patterns and uniform subdivision of the beat. Bach's own contribution shows in faster harmonic rhythm, as well as more dense texture (because of busier counterpoint),

(Continued on page 15)





**RAYMOND DUSTE**  
Oboe

Instructor at the San Francisco Conservatory, he is a member of the San Francisco Symphony, Oakland Symphony and the San Francisco Chamber Players.



**NANCE SMITH**  
Soprano

A soloist with various Churches, Synagogues and Oratorio groups in the Bay Area, she has also been a guest soloist with the Oakland Symphony Orchestra.

**MARY MacKENZIE**  
Contralto

Winner of the 1960 Metropolitan Opera Auditions, appearing there and with the Chicago Lyric, the Dallas Civic and the New Orleans and NBC Opera Companies, she holds both BS and MS degrees from the Juilliard School of Music.



**GEORGE GIBSON**  
Bass

Having at his disposal some thirty of the leading bass, bass-baritone and baritone opera roles plus numerous oratorio and German song cycles, he is currently working on his Doctor of Musical Arts degree at the University of Southern California.



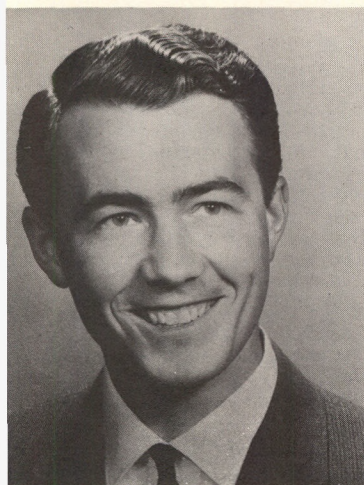
**CAROL TODD**  
Soprano

Winner of the 1962 San Francisco Opera Auditions, she has just completed an engagement with the Spring Opera of San Francisco and will appear next fall with the San Francisco Opera Company.



**CAROLE BOGARD**  
Soprano

New to the Festival this year, she has appeared extensively in concert, oratorio, chamber recitals and opera in both Northern and Southern California.



**PAUL MAYO**  
Tenor

A veteran member of the Festival Chorale, he is the choral director at El Monte High School, tenor soloist at Immanuel Presbyterian church in Los Angeles and soloist with numerous Southern California Symphonies.

**RANDOLPH HOKANSON**  
Piano

A former student of Dame Myra Hess, he is well known in recital and as guest artist with many orchestras here and abroad and now divides his time between teaching at the University of Washington and performing.





FRIDAY, JULY 19 | 8:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

(Continued from page 13)

and in the tightly bound tripartite form. The slow movement is a free chaconne in F Sharp Minor; and the chromatic descent of its bass combines with swaying Siciliano rhythms to express the affection Mattheson, Bach's contemporary, associates with this key: sadness "more pensive and lovelorn than tragic and gloomy."

Solo Cantata No. 53, "Schlage doch, gewuenschte Stunde"

J. S. Bach

Aria: Schlage doch, gewuenschte Stunde (Strike, thou hour so long expected!)

MARY MacKENZIE, Contralto

This, the better known of Bach's two solo cantatas for alto, is in reality not a cantata but a "mourning aria" in da capo form. The smooth and often song-like melody, for the most part a spreading out of simple major harmonies, is punctuated by the striking of two bells: an illustration of almost ardent surrender in the face of death. Forkel thinks that because Bach uses bells the cantata "does not belong to the period of his purified taste" but is from a slightly earlier time.

Concerto for Clavier and Strings, in A Major

J. S. Bach

Allegro — Larghetto — Allegro ma non tanto

ALICE EHLERS, Harpsichord

In Bach's clavier concertos, probably composed for the Leipzig Collegium Musicum sometime after he assumed, in 1729, its direction, the solo instrument does not provide the structural core but, rather, adds to the core provided by strings and continuo an especially brilliant obbligato part. Though starting from the ritornello form of Vivaldi, Bach is less interested in the opposition of tutti and solo than in the interplay of separate, but related, melodic ideas. These combine to create a conflict of melodic accent, and it is this which gives not only rhythmic drive but also, because the range of rhythmic experience is expanded, inner tension and, thus, strength. The da capo form characteristic of Bach's Allegros is inflected, in the first movement of the present concerto, by a marked degree of thematic contrast; the slow movement, on the other hand, is devoted to the spinning out of a single, and singularly rich in ornament, melodic thread.

It is interesting to compare Bach's version for clavier with the transcription for oboe d'amore appearing earlier on this evening's program.

INTERMISSION

"Magnificat" in D Major

Carl Philipp Emanuel Bach (17-14-1788)

Chorus: Magnificat anima mea Dominum  
(My soul doth magnify the Lord)

Aria (Soprano): Quia respexit (For he hath regarded)

Aria (Tenor): Quia fecit mihi magna  
(For He that is mighty)

Solo Quartet: Et misericordia (And His mercy is on them)

Aria (Bass): Fecit potentiam (He hath shown strength)

Duet (Alto and Tenor): Deposuit potentes  
(He hath put down the mighty)

Aria (Alto): Suscepit Israel  
(He hath holpen His servant Israel)

Chorus: Gloria Patri (Glory be to the Father)

Chorus: Sicut erat (As it was in the beginning)

CAROL TODD, Soprano

PAULINE LAW, Alto

RICHARD RIFFEL, Tenor

ROBERT OLIVER, Bass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE,  
BACH FESTIVAL ORCHESTRA

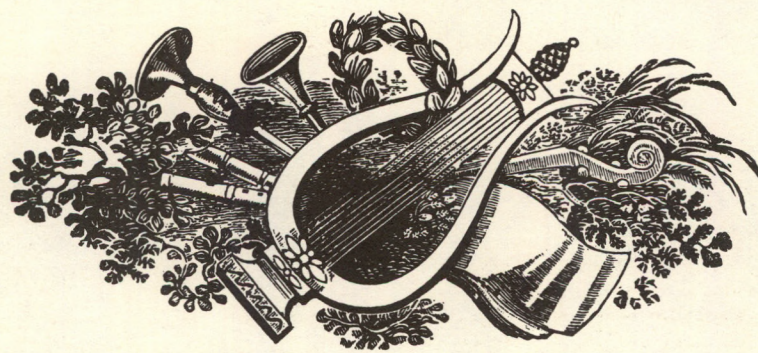
Although C. P. E. Bach wrote mainly for the clavier, his output includes over a score of sacred choral works. Among these the Magnificat ranks high; for it is the piece Bach chose to submit when applying for the cantorship at Leipzig, a position left vacant at the death of his father.

The basic text of the Magnificat is Mary's exaltation as recorded in the Gospel according to St. Luke. As in the setting of Johann Sebastian, each section is interpreted musically according to the ruling sentiment of the words. In "Quia respexit" and "Suscepit Israel," for example, warm harmonies and slow triple rhythms are used to express grateful remembrance of God's mercy. "Fecit potentiam" shows, by means of haughty dotted rhythms and bold melodic leaps, His strength.

Of special interest here is Bach's vivid painting of the word "dispersit;" the vocal line is torn, literally, into bits. In the aria "Quia fecit mihi magna" God's might is expressed in vigorous orchestral figuration and in the almost declamatory vocal line. Each of the arias is separated by an orchestral interlude into two parts, but the duet "Deposuit potentes" has an additional section which changes from the minor to the major mode.

C. P. E. Bach's setting differs from that of his father in that the aria and not the chorus is of crucial importance; emphasis has changed from textural density to melodic grace and fluency, and choruses are not so much building blocks as widely spaced pillars. The suavely lyric "Et misericordia," which alternates between women's voices and full choir, provides the internal support.

Flanking the outer arias are two brilliant choruses expressing unbounded praise and joy; the "Gloria Patri" is, indeed, a shortened version of the opening piece. The final chorus is a masterpiece of fugal splendor; after the subject to which "Sicut erat" is set Bach introduces, for the closing "Amen," a highly florid second subject. Shortly thereafter the first theme appears as countersubject to the second, and its last statement brings the cantata to a triumphant end.



SATURDAY, JULY 20 | 11:00 A.M.

LECTURE-RECITAL | PARISH HALL ALL SAINTS' EPISCOPAL  
CHURCH

ALICE EHLERS, Harpsichord, EVA HEINITZ, Viola da gamba



**LENOIR HOSACK**  
Mezzo-soprano



A former resident of the Monterey Peninsula and soloist with the Bach Festival, a former student of Mme. Lotte Lehmann, she has appeared in a wide variety of operatic roles and concert engagements in California.

**LUDWIG ALTMAN**  
Organ



Renowned organist with Temple Emanu-El, the San Francisco Symphony, the Legion of Honor, Ninth Church of Christ, Scientist, and instructor of the University of California Extension, he returns for his fourteenth appearance with the Festival.

**RICHARD RIFFEL**  
Tenor



A soloist with the Los Angeles Philharmonic, the Pasadena Symphony, the San Francisco Symphony, and the Los Angeles Civic Opera, he will again appear with the San Francisco Opera Company during its 1963 season.

**JAMES SCHWABACHER**  
Tenor



Long familiar to Bach Festival audiences, he has just completed a concert tour of Israel and Greece, and an appearance in the St. John Passion at Lincoln Center in New York.

**JOAN BENSON**  
Clavichord



Winner of the National Kate Neal Kinley Award, she has concertized throughout Europe and the Near East and is currently Lecturer in Clavichord at Stanford University.

**LOUISE DI TULLIO**  
Flute

A flutist since she was 12, she is currently third flute and solo piccolo with the Los Angeles Philharmonic Orchestra.



**ALICE EHLERS**  
Harpisichord



World-renowned as a harpsichordist and interpreter of Baroque music, she is a Professor at the University of Southern California and has been with the Bach Festival for over twenty years.

**EDWARD HAUG**  
Baroque Trumpet



Highly esteemed as a Baroque trumpeter in the Bay Area and Carmel music circles, he is returning for his fourth appearance with the Festival.



**CONCERT | SUNSET SCHOOL AUDITORIUM**

**BAROQUE BRAVURA AND ITS INFLUENCE**

The works to be performed this evening point up, first, the importance in late baroque style of virtuoso-like brilliance, and, second, the influence which late baroque virtuoso pieces exerted on music of the rococo and classic periods. The term "bravura," which in Italian means "courage," denotes great ease in the conquering of technical difficulties.

Bravura style was first crystallized in the orchestral and solo concerti of Giuseppe Torelli, a late 17th-century representative of the Bologna school.

Torelli substituted elaborate harmonic figuration for the dense counterpoint of the earlier sinfonia, and made consistent use of triadic themes, upbeat patterns, and impetuously driving rhythms. The Quantz flute concerto provides a splendid example of this instrumental idiom.

The transfer of the style from instrumental to vocal music was accomplished by Alessandro Scarlatti, leading composer of the Neapolitan opera school, who in his arias merged cantabile and concerto features. During the late baroque the grand da-capo aria was the vehicle of vocal bravura, and vied for public acclaim with the flashing "divisions" of the concerto.

Bach's solo cantata "Jauchzet Gott" shows yet another transfer of this technically brilliant and spirited style: from the secular stage to the sacred service. Mozart's "Jupiter" illustrates the adaptation of the idiom to orchestral music for the concert stage.

**Concerto for flute, in G major**

**Johann Joachim Quantz (1697-1773)**

Allegro — Arioso — Allegro vivace

LOUISE DI TULLIO, Flute

Johann Joachim Quantz was one of the outstanding flute players and composers of the 18th century; from 1741 to his death he was flutist and court composer for Frederick the Great. Although a prolific composer (he wrote over 300 concertos for one or two flutes as well as more than 200 other works for flute), he is especially noted for his book on flute-playing: *Versuch einer Anweisung die Flöte traversiere zu spielen*, in which he states his theories of musical composition and of ornamentation.

According to Quantz, the slow movement of a concerto should be different in meter, key and formal structure from the first movement. He advised that the second movement be melodious and expressive. Quantz also stated in his book that the final movement should be quite different from the first movement, although both should be fast, and in the same key; the first movement more serious, the final one, more humorous. Quantz also wrote, "... it is in general more advantageous if the listeners find a piece rather too short than too long."

**Suite for Viola da Gamba Concertante, with strings**

**Georg Philipp Telemann (1681-1767)**

Overture — La Trompette — Sarabande — Rondeau — Bourree — Courante and Double — Gigue

EVA HEINITZ, Viola da gamba

Longer-lived and more prolific in musical composition, Telemann was in his time far better known than his contemporary and countryman J. S. Bach, and possessed the added distinction of having declined the Thomasschule position which Bach held from 1723 until his death. In form and treatment Telemann's Suite for Viola da Gamba Concertante is akin to Bach's Suite for Flute and Strings in B minor, sharing with the latter work

similarity in the types of movements and in the relationship of the solo instrument to the accompanying ensemble. The continuo part has been realized by the American composer Lockrem Johnson.

**Solo Cantata No. 51, "Jauchzet Gott"**

**J. S. Bach (1685-1750)**

Aria: Jauchzet Gott in allen Landen  
(Praise God in all lands)

Recitative: Wir beten zu dem Tempel an  
(We worship in the temple)

Aria: Hoechster, mach deine Gute  
(Highest One, may Thy Mercies)

Chorale: Sei Lob und Preis und Ehren  
(Praise, glory, honor)

Alleluja

CAROLE BOGARD, Soprano  
EDWARD HAUG, Trumpet  
ROSEMARY WALLER, JOHN LOBAN, Violin

Composed for the fifteenth Sunday after Trinity and for all occasions," this cantata may also have been performed at municipal elections. The brilliant corner movements, in which the trumpet is used to express jubilation, contrast with more intimate inner movements. Bach's florid setting, in triple meter, of the stately hymn tune "Old Hundred" is followed by an Alleluja fugally treated.

**INTERMISSION**

**Symphony No. 41 (K 551), "Jupiter"**

**W. A. Mozart (1756-1791)**

Allegro vivace — Andante cantabile — Menuetto — Molto Allegro

**BACH FESTIVAL ORCHESTRA**

Within the space of about six weeks during the summer of 1788, Mozart composed his last, and possibly his greatest symphonies, the E flat (K 543), G minor (K 550), and C major, the "Jupiter" (K 551). We know nothing about the occasions for which these symphonies were written, but it is possible that Mozart never conducted them nor even heard them performed. Though Mozart did not call the symphony "Jupiter" this title aptly expresses its Olympian quality. In the opening measures of the first movement, we hear two contrasting ideas, or motifs; the first is dynamic in character, while the second, only a few measures later, is flowing and calm. It is this alternation of the two highly contrasted motifs which gives the movement, and thus the symphony as a whole, its initial momentum.

The Andante is one of the most impressive slow movements in all of Mozart's symphonies, alternating lyric and dramatic elements. The Menuetto is typical of the genre, and full of Mozartian refinement.

The final movements, as Alfred Einstein says, is the great amalgamation of the "gallant" and the "learned" styles. It is a sonata movement with fugal passages in all the sections—exposition, development and final coda—and it is in this movement that Mozart's study of the contrapuntal style of Bach is most evident.

Here Mozart uses five themes which he exploits in various ingenious ways; finally in the coda he combines the five themes in an intricate fugal exposition, unexcelled in symphonic literature.



THE PASSION OF OUR LORD ACCORDING  
TO ST. JOHN J. S. BACH  
(1685-1750)

The Evangelist.....JAMES SCHWABACHER  
Jesus .....ROBERT OLIVER  
Peter .....GEORGE GIBSON  
Pilate .....BRUCE REMSBERG  
Maid .....LOIS UTTERBACK  
Officer .....KELVIN SERVICE  
Servant .....MICHAEL CHANG  
Four Roman Soldiers.....BARBARA PHILLIPS,  
LENOIR HOSACK, KELVIN SERVICE  
GEORGE GIBSON  
CAROL TODD, Soprano MARY MacKENZIE, Contralto  
RICHARD RIFFEL and PAUL MAYO, Tenor  
ORVILLE WHITE, Bass  
LOUISE DI TULLIO, Flute  
RAYMOND DUSTE, JEAN STEVENS, Oboe  
RAYMOND DUSTE, CHARLES PRICE, Oboe d'Amore  
EVA HEINITZ, Viola da Gamba  
DANIEL THOMASON, CHARLES ROBERTS,  
Viola d'amore  
RALPH LINSLEY, Harpsichord  
KENNETH AHRENS, Organ  
SALLY KELL, Cello  
MARY BRESLER, Contrabass  
BACH FESTIVAL CHORUS, FESTIVAL CHORALE  
AND BACH FESTIVAL ORCHESTRA

PART I

PROLOGUE

Chorus Lord, Thou our Master

THE ARREST OF JESUS

Recitative Jesus went with His disciples  
Chorus (Servants and Officers of the Chief Priests) Jesus of Nazareth  
Recitative Jesus saith to them  
Chorus (Servants and Officers of the Chief Priests) Jesus of Nazareth  
Recitative Jesus answered and said  
Chorale O wondrous love

Recitative So that the word  
Chorale Thy will, O Lord our God, be done

JESUS IS LED BEFORE ANNAS

Recitative The body of soldiers  
Aria (Alto) From the tangle of my transgressions  
Recitative Simon Peter also followed  
Aria (Soprano) I follow Thee

THE DENIAL OF PETER

Recitative That other disciple to the high priest  
Chorale Who was it dared to smite Thee  
Recitative Now Annas ordered Jesus bound  
Chorus (Servants and Officers of the Chief Priests) Art thou not one of his disciples?  
Recitative But Peter denied it and said  
Aria (Tenor) O my soul  
Chorale Peter, while his conscience slept

INTERMISSION (Ten Minutes)

PART II

PROLOGUE

Chorale Christ, through whom we all are blest

THE TRIAL BEFORE PILATE (I)

Recitative Away then led they Jesus  
Chorus (Turba) If this man were not an evildoer  
Chorus (Turba) For us all killing is unlawful  
Recitative That thus might be fulfilled  
Chorale O mighty King  
Recitative Then Pilate said unto him  
Chorus (Turba) Not this man, no, not him  
Recitative Barabbas he set free, a robber!  
Arioso (Bass) Bethink thee, O my soul  
Aria (Tenor) Behold then

THE SOLDIERS MOCK JESUS

Recitative The soldiers plaited then  
Chorus (Roman Soldiers) Lo, we hail thee, dearest King of Jewry



Wurzburg's, Monterey

Irving Lundborg & Co.

Denslows

City of Florence

Lanz



# CONCERT – SUNSET SCHOOL AUDITORIUM

## THE TRIAL BEFORE PILATE (II)

Recitative	And then with their hands
Chorus	Crucify, crucify
Recitative	And Pilate thus made answer
Chorus (Chief Priests)	We have a sacred law
Recitative	Now when Pilate heard this clamoring
Chorale	Our freedom, Son of God, arose
Recitative	But the Jews cried out
Chorus (Turba)	If thou let this man go
Recitative	Now when Pilate heard
Chorus (Turba)	Away with him, away
Recitative	Pilate saith unto them
Chorus (Chief Priests)	We have no King but Caesar
Recitative	Then Pilate delivered him
Aria (Bass) and Chorus	Run, ye souls

## THE CRUCIFIXION — THE DEATH OF JESUS

Recitative	And there crucified they him
Chorus (Chief Priests)	Write thou not, the King of Jewry
Recitative	But Pilate replied to them
Chorale	In my heart's inmost kernel
Recitative	And then the four soldiers
Chorus (Four Roman Soldiers)	Let us then not divide it
Recitative	That the Scripture
Chorale	He of everything took heed
Recitative	And from then on
Aria (Alto)	It is fulfilled
Recitative	And bowed down His head
Aria (Bass) and Chorus	O Thou my Savior, give me answer
Recitative	And then behold
Arioso (Tenor)	My heart! See
Aria (Soprano)	Release, O my spirit
Recitative	The Chief Priests therefore
Chorale	Help, O Jesu, God's own Son

## THE DESCENT FROM THE CROSS — THE BURIAL

Recitative	There came unto Pilate
Chorus	Rest well, Beloved
Chorale	O Lord, Thy little angel send

"The Passion According to St. John" was composed at Coethen in the winter of 1722-23 at the time of Bach's candidacy for the Cantorate of the Leipzig Thomaskirche. Since it was first performed shortly before Bach's appointment was made official, it is probable that Bach provided the work as further proof of his qualifications or as preliminary confirmation of his acceptance by the church council.

The text is founded on a celebrated poem by Brockes earlier set to music by, among others, G. F. Handel. The narrative proper, drawn from the fourth Gospel, is entrusted to the Evangelist, whose lines provide a framework for the comments and dialogues of Jesus, Peter, Pilate, and the other "dramatis personae." As musicologist Albert Schweitzer points out, "St. John's version of the Passion is in the main only a picture of the great scenes of the trials before the High Priest and Pilate. It has an air of excitement and passion. Bach was aware of this characteristic, and he reproduces it in his music." The intensity of the **St. John** contrasts sharply, then, with the contemplative tone of the later **St. Matthew Passion**.

The musical form of the Passion is a succession of cantatas, each of which closes with a chorale. In the **St. John** several of the chorales are used more than once, but with harmonizations which differ in accordance with the text. Each is sung by not only the Christian community (in white robes) but also the crowd (Turba), High Priests, and Roman soldiers (in red robes), for all share in the contemplation of our Lord's suffering and death. Because all share a sense of guilt as well, the entire chorus is heard also in the role of raging mob; in these pieces Bach's themes are like long-drawn howls, suggesting on the part of the people an almost demoniacal fanaticism.

The aria "It is finished," an expression of deep and racking grief, is developed from the falling sequence in which Jesus utters His last words. In accordance with tradition the chorale "When comes my hour of parting," is sung at this point. The final chorus is also based on a descending motive, but its aura of suffering is tempered in the closing chorale, a profound expression of hope for a life after death.



Mark Fenwick—entrepot

Gus Arriola—Imports

Golden Skillet, Monterey

The Red Pony, Fishermans Wharf

California Music

Rappa's, Fishermans Wharf





## CARMEL-BY-THE SEA





MONDAY JULY **22** 11:00 A.M.

LECTURE	PARISH HALL
PUTNAM	ALL SAINTS'
ALDRICH	EPISCOPAL
	CHURCH

MONTEVERDI'S VESPERS OF 1610  
AND MAGNIFICAT





**EVA HEINITZ**  
Viola da Gamba

Enjoying an international reputation both as a cellist and as one of the few 20th-century masters of the viola da gamba, she regularly tours the United States and South American countries in solo concert appearances.

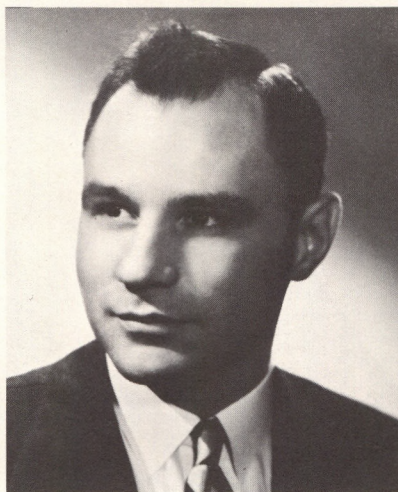


**PAULINE LAW**  
Mezzo-Soprano

An artist with the Los Angeles Grand Opera, and soloist with many Southern California Symphonies, she has won increasing recognition for her work in opera, oratorio, lieder and songs.

**ROBERT OLIVER**  
Bass

A resident of Princeton, New Jersey, he has been a soloist under Stravinsky, Wallenstein and Salgo and is a recording artist for Columbia Records.



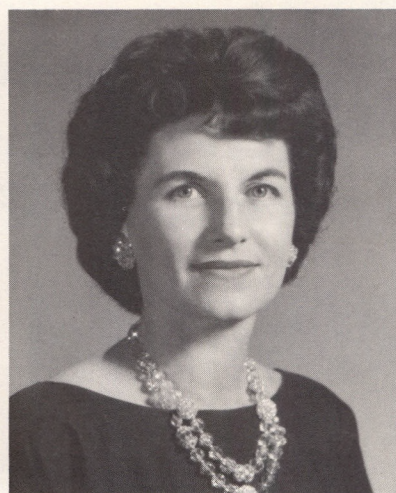
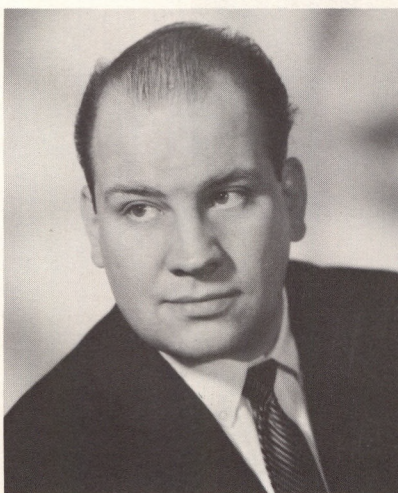
**BARBARA PHILLIPS**  
Soprano

A member of the faculty of Orange State College and a very active soloist in Southern California, she is returning for her second year with the Festival.



**BRUCE REMSBERG**  
Bass-Baritone

Returning for his fifth season, he currently is working toward his teaching credentials at Orange County College.



**KATHARINE SCHLINGER**  
Soprano

A very active church soloist in Pasadena, she has sung in the Messiah, and appeared in King David with the Claremont Symphony.

**ORVILLE WHITE, Bass**

A graduate of Juilliard, Master of Music from the University of Southern California, he is a guest Assistant Professor at the University of Texas and a soloist with many symphonies and choral groups and has given opera, oratorio and concert performances in New York, St. Louis and Los Angeles.



**JACQUELINE LAYNG, Contralto**

Returning for her fifth season as a member of the Chorale, she is a graduate of Occidental College and is presently engaged as a teacher there.



CONCERT | SUNSET SCHOOL AUDITORIUM

THE DIDACTIC AND THE DRAMATIC

This evening's program is made up of two works, composed roughly a century apart, which illustrates the rich diversity of function and style within the baroque era. The oratorio as a form was first designed by the Jesuits to capture the dramatic spirit of the opera and thus sway the imagination of the audience toward religious themes. It is for this reason that Carissimi, in his Latin oratorio "Judicium Salomonis," wrote in an almost strictly chordal style; in order to sway the affections of his audience he sought not technical complexity but dramatic effect. "The Musical Offering" presents a sharp contrast to the composition by Carissimi in almost every respect. A monument of technical craftsmanship, it was written not to move the layman but to delight the connoisseur. Within its contrapuntal variations on a single theme the knowledgeable musician can observe the infinite possibilities inherent in a given subject and, also, trace the entire development of fugal forms from the ricercar to the canonic fugue. That Bach's music retains, even in the strictest forms, his personal stamp is due essentially to two factors: first, his fusion of the three main national styles (Italian, French, and German), and, second, his balance between polyphony and harmony. That his strictest forms are also profoundly expressive is a result of the depth of his artistic imagination.

The Musical Offering J. S. Bach (1685-1750)

PUTNAM ALDRICH, Commentator

Ricercar a 3 (Three-part fugue)

RAYMOND DUSTE, Oboe  
JEAN STEVENS, English Horn  
CYRLE PERRY, Bassoon

CANONES DIVERSI SUPER THEMA REGIUM (VARIOUS CANONS UPON THE ROYAL THEME) (Nos. 11-VI)

Canon perpetuus a 2 (Canon at the double octave)

JOHN LOBAN, Violin  
RAYMOND DUSTE, English Horn  
SALLY KELL, Cello

Canon a 2 violini in unisono (Canon at the unison)

ADAM HAN-GORSKI, NORMA LEE MADSEN, Violin  
CYRLE PERRY, Bassoon

Canon a 2 per notum contrarium (Canon in contrary motion)

JOHN LOBAN, Violin  
JEAN STEVENS, Oboe  
ARTHUR BAUCH, Viola

Canon a 2 per augmentationem contrario motu (Canon in augmentation and contrary motion)

JOHN LOBAN, ADAM HAN-GORSKI, NORMA LEE MADSEN, Violin  
RAYMOND DUSTE, JEAN STEVENS, English Horn  
ELLEN DESSLER, SALLY KELL, Cello

Canon a 2 per tonos (Modulating canon)

RAYMOND DUSTE, Oboe d'amore  
ARTHUR BAUCH, Viola  
SALLY KELL, Cello

Sonata a 3 (Trio-sonata)

Largo — Allegro — Andante — Allegro

LOUISE DI TULLIO, Flute  
ROSEMARY WALLER, Violin  
Continuo: RALPH LINSLEY, Harpsichord  
ELLEN DESSLER, Cello

THEMATIS REGII ELABORATIONES CANONICAE (CANONIC ELABORATIONS OF THE ROYAL THEME) (Nos. VIII-XII)

Canon perpetuus (Mirror canon)

RAYMOND DUSTE, JEAN STEVENS, Oboe  
RALPH LINSLEY Harpsichord  
CYRLE PERRY, Bassoon

Canon a 2 (Crab canon)

ROSEMARY WALLER, JOHN LOBAN, Violin

Canon a 2 (Canon in contrary motion)

ARTHUR BAUCH, Viola  
ELLEN DESSLER, Cello  
RAYMOND DUSTE, English Horn  
CYRLE PERRY, Bassoon

Canon a 4 (Four-part canon)

ROSEMARY WALLER, JOHN LOBAN, Violin  
ARTHUR BAUCH, Viola  
ELLEN DESSLER, Cello

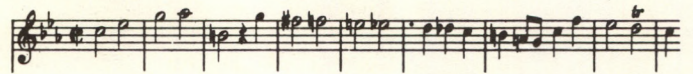
Fuga canonica in epidiapente (Canonic fugue at the upper fifth)

JEAN STEVENS, Oboe  
RAYMOND DUSTE, Oboe d'amore  
CYRLE PERRY, Bassoon

Ricercar a 6 (Six-part fugue)

STRING ORCHESTRA

On the occasion of Bach's visit, in 1747, to the Potsdam palace of Frederick the Great, the King invited the composer to try his Silbermann fortepianos, of which he had collected fifteen. Bach asked the King to give him a subject for a fugue, whereupon the master improvised a Ricercar in three parts. When the King requested him to do the same for six voices, Bach declined on the grounds that not every theme was suitable for such treatment, and substituted a theme of his own. However, upon his return to Leipzig, he worked out a fugue in six parts on the royal theme, designating it, as he did his three-part movement, Ricercar. Bach's use of the older term is attributed to the slow-moving opening of the royal theme.



The Ricercari a 3 and a 6 stand as the first and last movements of Bach's "Musical Offering" to King Frederick, the inner movements of which consist of canons and a trio-sonata, all based on the King's theme. The first group of canons (Nos. 11-VI) consists of canonic variations upon the theme, while in the second (Nos. VIII-XII) the theme itself is elaborated. The Trio-sonata, which is the exact centerpiece of the cycle, is in four movements: largo, allegro (in bourree rhythm), andante, and allegro.

Whereas the royal theme is merely suggested in the largo, in the fugged allegro (II) it is used as *cantus firmus*. The opening Ricercar is more nearly a three-part fantasia than a fugue; probably Bach wished to retain the freedom of his original improvisation. The Ricercar a 6 is truly a "searched-out" (*ricercata*) masterpiece; it is praised by Hans. T. David for its "contrapuntal intensity, beauty of sound, depth of expression, and . . . monumental conception."

In the present performance David's edition of the cycle is used for all but the final piece; for this the edition of Howard Ferguson is used.

Oratorio, "Judicium Salomonis" (The Judgment of Solomon) Giacomo Carissimi (1605-1674)

Solomon ..... ROBERT OLIVER, Bass  
First Woman ..... CAROL TODD, Soprano  
Second Woman ..... CAROLE BOGARD, Soprano  
Historicus ..... RICHARD RIFFEL, Tenor

Solo sopranos in final chorus:

MARY ESTHER LINDSAY,  
LOIS UTTERBACK

Continuo: RALPH LINSLEY, Harpsichord

SALLY KELL, Cello

KENNETH AHRENS, Organ

For the establishment of the oratorio (distinguished from opera by its Historicus or narrator) as an art form, credit must be given to Giacomo Carissimi, who wrote over sixteen works based, chiefly, on Old Testament subjects. Carissimi's oratorios are notable, as Manfred Bukofzer remarks, for their "powerfully rhythmic recitatives and sweeping declamatory choruses;" it is the strictly chordal chorus which binds the form.

The present drama concerns the trial before King Solomon of two women who claim the same infant. It is framed by an opening Sinfonia and exhortation by the narrator to hear Solo-

(Continued on page 24)



MONDAY, JULY 22 | 8:30 P.M.

CONCERT | SUNSET SCHOOL AUDITORIUM

(Continued from page 23)

mon's decree, and a closing chorus in praise of his wisdom. After each woman pleads her cause Solomon, invoking the aid of God, orders the sword drawn to cut the child in half. The anguish of the first woman and the submission of the second prompt Solomon to give the order again, whereupon the women

respond as before. Solomon's final judgment is hailed by the first woman, the rightful mother, and the chorus enlarges upon her exultation in the energetic finale.

The edition on which the present performance is based is that of Dr. Hans Lampl of Michigan State University, and it is used by his kind permission.



TUESDAY, JULY 23 | 11:00 A.M.

PIANO RECITAL  
RANDOLPH HOKANSON

PARISH HALL ALL SAINTS'  
EPISCOPAL CHURCH

- |   |                    |
|---|--------------------|
| I   |                    |
| Fantasia from "seven Pieces" .....                  | Handel             |
| Three Sonatas .....                                 | Domenico Scarlatti |
| B minor   |                    |
| G major   |                    |
| C major   |                    |
| II  |                    |
| Rondo: "Abschied vom Silbermannschen Clavier" ..... | C. P. E. Bach      |
| Sonata in E flat major (1798) .....                 | Haydn              |
| Allegro   |                    |
| Adagio  |                    |
| Finale: Presto                                      |                    |

- |                                |            |
|--------------------------------|------------|
| III                            |            |
| Toccata in F-sharp minor ..... | J. S. Bach |
| IV                             |            |
| Sonata in D major, K.311 ..... | Mozart     |
| Allegro con spirito            |            |
| Andante con espressione        |            |
| Rondo: Allegro                 |            |



**TUESDAY, JULY 23 | 3:00 P.M.**

**LUDWIG ALTMAN ORGAN RECITAL | CHURCH OF THE WAYFARER**

Johann Pachelbel (1653-1706), Ricercar in c minor  
Carl Philipp Emanuel Bach (1714-1788), Suite for an Organ  
Clock (World Premier)  
Fanfare—Polonaise—Minuet—Allegro—March—Adagio—  
Gigue

J. S. Bach (1685-1750), Aria from Cantata No. 41  
KATHARINE SCHLINGER, Soprano

J. S. Bach, Fugue in C Minor

Dietrich Buxtehude (1637-1707), Phantasy on "How beautiful  
shineth the Morning Star"

J. S. Bach, Chorale Duet from Cantata no. 37 on the melody  
"How Beautiful Shineth the Morning Star"  
KATHARINE SCHLINGER, Soprano  
JACQUELINE LAYNG, Alto

J. S. Bach, Fugue in G. Minor

J. S. Bach, Organ Chorale on "Thy Throne I now Approach"  
(Bach's last composition dictated from his deathbed to his  
pupil, Altnikol)

Most unique on this afternoon's organ program is a Suite which  
C. P. E. Bach composed for a mechanical organ clock. It was  
written during his years in Berlin as court musician of Fred-

erick the Great. The King was very fond of musical clocks and  
ordered precious instruments for the New Palais as well as for  
the City Castle of Potsdam. The manuscript was found by Mr.  
Altman in Belgium; from this the music was edited for practical  
performance and this edition is the one played today for the  
first time.

The Suite will become generally available through publication  
by the McLaughlin-Reilly Music Co., Boston.

One of the confusing aspects of keeping musical settings of  
chorale melodies apart is that baroque composers frequently  
used the same tune with different texts. Such is the case of the  
Duet from Bach's Cantata No. 37 presented this afternoon; it  
uses the melody of the well known "How Beautiful shineth the  
Morning Star" but with the words 'Herr Gott Vater, mein  
starker Held.'

It is interesting how Bach begins with a plain statement of the  
chorale but dissolves it more and more in florid passage work.

The older organ version of Buxtehude carries the entire melody  
through twice, hence we actually have two Phantasies in one  
musical structure.

Program Notes by LUDWIG ALTMAN

**TUESDAY, JULY 23 | 8:30 P.M.**

**CONCERT | SUNSET SCHOOL AUDITORIUM**

**SOLO RECITAL AND SOLOIST ENSEMBLE**

This evening's program of late baroque chamber music points  
up two of the most significant tendencies of the period: the  
emphasis on virtuosic display and the transfer of styles and  
form one medium to another. In Bach's "Brandenburg Con-  
certo," an example of late baroque style in its full maturity, a  
ritornello form is infused with elements of the fugue. The flute  
sonata contains the characteristic "divisions" of the instrumental  
concerto and also rhythms which originated in the ensemble  
dance.

**Sonata for Solo Flute, in A minor** J. S. Bach (1685-1750)

Allemande — Corrente — Sarabande — Bourree Anglaise

LOUISE DI TULLIO, Flute,

Bach's only sonata for solo flute, thought by Schmieder to have  
been composed at Coethen in 1720, is of the *camera* (cham-  
ber) rather than the *chiesa* (church) type; that is, it is a collec-  
tion of dances. The Allemande is in moderate 4/4 time and  
makes use of florid arpeggios and scale passages. The Bourree  
like the Allemande is in duple meter, but its rhythms are more  
thudding and its themes, more angular. The Sarabande was  
originally a wild love dance, but by Bach's time it had become  
an expression of graceful and almost luxurious lyricism.

**Sonata in A minor for Viola da Gamba and Figured Bass**  
George Philipp Telemann (1681-1767)

Largo — Allegro — Soave — Allegro

EVA LINSLEY, Viola da gamba

RALPH LINSLEY, Harpsichord

**Dove sei from "Rodelinda"** G. F. Handel (1685-1759)  
**Danza, danza, fanciulla gentile** Francesco Durante  
(1684-1755)

MARY MacKENZIE, Contralto

**Recitative: Ich fuehle schon im Geist (from Cantata 76)**  
J. S. Bach (1685-1750)

**Aria: Liebt, ihr Christen, in der Tat (from Cantata 76)**

MARY MacKENZIE, Contralto

HAZELLE MILORADOVITCH, Viola da gamba

RAYMOND DUSTE, Oboe d'amore

**Sonata in B flat major for Cello and Figured Bass**

Antonio Vivaldi (1675-1741)

Largo — Allegro — Largo — Allegro

EVA HEINITZ, Cello

RALPH LINSLEY, Harpsichord

**INTERMISSION**

**Brandenburg Concerto No. 1 in F major**

Allegro — Menuet — Adagio — Allegro

ARTHUR KREHBIEL, FREDRICK BERG-  
STONE, Horn

RAYMOND DUSTE, JEAN STEVENS,  
CHARLES PRICE, Oboe

ROSEMARY WALLER, Violin

BACH FESTIVAL ORCHESTRA

It is the first, rather than the last of the Brandenburg Con-  
certos, that offers a summary of procedures used in the other  
five. The opening Allegro is of the "ripieno-concerto" type,  
in which all groups of instruments participate in the concertato.  
In the Adagio, the first oboe and the solo violin have the florid  
passages, though answered by melody instruments of the con-  
tinuo; other members of the ensemble provide the supporting  
dissonant and excruciatingly poignant harmonies. The Menuet-  
Polacca group, remarkably, looks backward to the 17th-century  
wind ensemble practice and forward to the classic symphony,  
the Minuet being scored for the full band of winds and strings,  
and Trio II for two horns and oboes, the latter playing in uni-  
son. The Allegro in 6/8 meter, performed on this program as the  
final movement, in accordance with Bach's first version, ex-  
hibits a wide variety of concertato treatment, with instruments  
appearing as soli, in pairs, and in groups of three.





**WEDNESDAY, JULY 24 | 11:00 A.M.**

**CLAVICHORD RECITAL | PARISH HALL ALL SAINTS'  
JOAN BENSON EPISCOPAL CHURCH**

**I. Two Cantors of St. Thomas' in Leipzig**

- Prelude in C major (S.846,1) J. S. Bach (1685-1750)  
Biblical Sonata No. 2, Saul's Madness Soothed by Music  
Johann Kuhnau (1660-1722)
1. The Sorrow and Frenzy of King Saul
  2. The Comforting Song of David's Harp
  3. Saul's Mind Becomes Joyous and Serene

**II. Sons of Johann Sebastian Bach**

- Rondo in B flat major Carl Philipp Emanuel Bach (1714-1788)  
Preludio in C minor Wilhelm Friedemann Bach (1710-1784)  
Polonaise in C minor Wilhelm Friedemann Bach  
Menuet and Trio in D major Johann Christoph Friedrich Bach  
(1732-1795)  
Free Fantasia in F sharp minor Carl Philipp Emanuel Bach



CONCERT | CARMEL MISSION BASILICA

Vespro della beata Vergine (1610) (Vespers of the Blessed Virgin)  
Claudio Monteverdi (1567-1643)

CAROL TODD, Soprano  
CAROLE BOGARD, Soprano  
PAULINE LAW, Alto  
RICHARD RIFFEL, Tenor  
PAUL MAYO, Tenor  
EDWARD CLARK, Tenor  
ORVILLE WHITE, Bass  
BRUCE REMSBERG, Bass  
Antiphons: PAUL MAYO, ROBERT OLIVER  
PRISCILLA, SALGO, Assistant Conductor

FESTIVAL CHORALE  
BACH FESTIVAL ORCHESTRA

Intonazione Deus in adjutorium

Responsory: "Domine ad adiuvandum meum" (Psalm 69.2 and Doxology)

Chorus

Come unto my help, O God: O Lord, make haste to help me.  
Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be, world without end. Amen.

Antiphon No. 1 Laeva ejus  
Psalm: "Dixit Dominus" (Psalm 109 and Doxology)

Sofa and Chorus

The Lord said unto my Lord: Sit thou at my right hand until I make thine enemies thy footstool. The Lord will set forth the sceptre of thy power out of Zion: rule thou in the midst of thine enemies. Thine shall be the dominion in the day of thy power, amid the brightness of the Saints; from the womb before the day-star have I begotten thee.

Motet: "Pulchra es" (Song of Songs 6: 3, 4)

Soprano Duet

Thou art beautiful, O my love, sweet and comely as Jerusalem; terrible as an army set in array. Turn thine eyes from me, for they have made me flee away.

Motet: "Audi Coelum" (Song of Solomon, 6:10)

Tenor Duet and Chorus

Hearken, O heavens, to my words. Abundant my desire and abundant is my joy. Tell me, I pray, who is this who coming forth like the dawn glows with beauty. Say, indeed, that she is fair as the moon, and like the sun fills earth and heavens with joy, and the seas. The Virgin Mary, that sweet Virgin foretold by Ezekiel the Prophet from the gate of the Orient. She, that holy and blessed gate through which death was banished, that life might enter; who forever is intermediary between men and God for the remission of guilt. May we all follow her and may we with grace merit eternal life. God the Father sustains us, as Son and Mother, whose name we sweetly invoke, the solace of our sorrow. Blessed be Thou, Virgin Mary, in eternity.

Antiphon No. 2 Dum esset rex  
Psalm: "Lauda, Jerusalem" (Psalm 157; 12-20)

Double Chorus

Praise the Lord, O Jerusalem; praise thy God, O Zion. For He hath strengthened the bars of thy gates; He hath blessed thy children within thee. Who maketh the peace in thy borders; and filleth thee with the finest of the wheat. Who sendeth out His commandment upon earth; His word runneth very swiftly. Who giveth snow like wool: and scattereth the hoar-frost like ashes. He casteth forth His ice like morsels: who can stand before His cold? He sendeth out His word and melteth them; He causeth His wind to blow and the waters flow. Who showeth His word unto Jacob: His statutes and His ordinances unto Israel. He hath not dealt so with all nations, and has not shown His ordinances to them. Glory be to the Father and to the Son and Holy Spirit.

As it was in the beginning, is now and ever shall be, world without end. Amen.

Litany: "Sancta Maria, ora pro nobis"  
Soprano

Holy Mary, pray for us

Hymn: Ave Maris Stella" (plainchant hymn)

Soloists and Double Chorus

Hail, Star of the Sea, God's loving mother and ever a virgin, heaven's fair gate. You who received that "Ave" from Gabriel's lip, establish us in peace, reversing the name "Eva." Break the sinner's fetters, bring light to the blind, drive away our ills, and ask for us every blessing. Show yourself a mother. May He, who, born for us, deigned to be your Son, receive our prayers through you. Virgin without equal, gentle and pure. Make it your care that our life is without sin, arrange a safe journey for us that we may see Jesus and rejoice together forever. To God the Father be praise, to Christ most high and to the Holy Spirit be glory; to The Three be equal honor.

Antiphon No. 3 Gloriosae Virginis Mariae  
"Magnificat" (St. Luke, 1: 46-55)

Soloists and Chorus

Magnificat (All generations magnify the Lord)  
Et exultavit (And my spirit hath rejoiced)  
Quia respexit (For He hath regarded)  
Quia fecit (For He that is mighty)  
Et misericordia (And His mercy is on them)  
Fecit potentiam (He hath shown strength)  
Deposuit (He hath put down the mighty)  
Esurientes (He hath filled the hungry)  
Suscepit Israel (He hath holpen His servant Israel)  
Sicut locutus (As He spake to our forefathers)  
Gloria patri (Glory be to the Father)  
Sicut erat (As it was in the beginning)

Monteverdi's "Vespers" follow in general the liturgy of the Vesper Service on the Feast of the Holy Virgin, but to the eight movements of the Vespers proper (of which the present performance includes five: "Domine ad adiuvandum meum," "Dixit Dominus," "Lauda Jerusalem," the hymn "Ave Maris Stella," and the "Magnificat" a 7. Monteverdi added "some sacred pieces . . . intended for princely chapels and apartments."

These were to be sung for non-liturgical performance of the "Vespers," and three of the original five are on tonight's program: the motets "Pulchra es" and "Audi coelum" and the Litany fragment "Sonata Sopra Sancta Maria, ora pro nobis."

The "Sonata" is an instrumental movement with a vocal cantus firmus sung eleven times, each time rhythmically varied, a practice which harks back to the proportional music of earlier centuries and at the same time looks forward to the cantus firmus variations of Bach's cantata "Christ lag in Todesbanden."

The hymn "Ave Maris Stella," like the "Sonata," is a series of variations upon a melody. There are seven verses in all, and an instrumental ritornello variously orchestrated is heard following Verses 2, 3, 4, and 5. The opening chorus is derived from Monteverdi's Prelude to "Orfeo," and ends with a free Alleluia. Both "Pulchra es" and "Audi coelum" represent the new style of monody, with crucial words set to elaborate "gorgia" (coloraturas). "Audi coelum" illustrates also the early baroque taste for echo effects.

The greater part of the work, however, is composed not in monodic style but in the Venetian "stile concertato" developed by Andrea and Giovanni Gabrieli. According to Walter Goehr, editor of the version used tonight, "as well as these two contrasting styles. Monteverdi introduces elements of the folk songs and rhythms of his time and of French "airs de cour" . . . the work is indeed a compendium of most methods of musical expression used by composers at this time of rapid stylistic development."

Denis Stevens believes it to be "at least possible that this great publication of 1610 "helped to secure for Monteverdi the post of first organist 'maestro di capella' at St Mark's, Venice to which he was appointed in August, 1613."





The Bach Festival Chorus

**THURSDAY, JULY 25 | 11:00 A.M.**

**SYMPOSIUM | PARISH HALL ALL SAINTS'  
EPISCOPAL CHURCH**

**HANDEL'S "HERCULES"**

MODERATOR: WALTER ARLEN, Music Critic, Los Angeles Times

PANEL: PUTNAM ALDRICH, Stanford University      VIRGIL WHITAKER, Stanford University

**THURSDAY, JULY 25 | 3:00 P.M.**

**LUDWIG ALTMAN ORGAN RECITAL | CHURCH OF THE WAYFARER**

J. S. Bach (1675-1750) Canzona in D minor  
Ten versions of the Christmas Chorale "From Heaven High"  
Five pre-Bach settings

- a) Original version by Martin Luther (1539)
- b) Four-part setting by Hans Leo Hassler (1608)
- c) Organ Trio by Joh. Bernhardt Bach (1676-1749)
- d) Chorale Prelude by Georg Boehm (1661-1733)
- e) Chorale Prelude and Fugue by Joh. Pachelbel (1653-1706)

Five settings by J. S. Bach

- a) Choir Pastorale from the "Christmas Oratorio"
- b) Four-part vocal fugue from the "Magnificat"  
Vocal ensemble conducted by PRISCILLA SALGO
- c) Chorale Fugue and Fughetta
- d) Chorale Prelude from the "Orgelbuechlein"
- e) Canonic Variations (1746-47); played in authentic order)  
Canon at the octave  
Canon at the fifth  
Canon straight and inverted  
Canon at the seventh  
Canon in augmentation

J. S. Bach, Prelude and Fugue in E minor "The Wedge"

The origin of chorale melodies used by Bach is threefold: pre - Reformation, Reformation and post - Reformation. The chorale chosen for this program hails from the second period, the time of the Reformation proper. Both melody and hymn text are by Martin Luther. "From Heaven High to earth I come" has become the Christmas chorale par excellence and was a favorite of baroque composers, especially of Bach. In keeping with the joyful spirit of the festival for which the chorale was written and composed, the various settings are either brilliant or pastoral. The supreme contribution was made by Bach in his Canonic Variations, one of his last works.

This is Bach at his greatest in its juxtaposition of the cryptic with the sublime, of the learned with the inspired.

The presentation of the chorale versions will be framed by Bach's Canzona, a work in the strict manner of an older style, and the stupendous Prelude and Fugue in E minor; the title "Wedge" alludes to the construction of the fugal theme, which starts from a central tone and spreads wedge-like in contrary motion, note by note.

Program Notes by LUDWIG ALTMAN



CONCERT | SUNSET SCHOOL AUDITORIUM

"Hercules," a Musical Drama G. F. Handel (1685-1759)

Libretto by Thomas Broughton  
CAST

Hercules, ruler of Trachis.....Robert Oliver  
Dejanira, his wife .....Lenoir Hosack  
Hyllus, their son .....Paul Mayo  
Iole, captive princess of Oechalia .....Barbara Phillips  
Lichas, messenger .....Pauline Law  
High Priest .....George Gibson  
Trachinian Soldier .....Herbert Cabral

BACH FESTIVAL CHORUS, FESTIVAL CHORALE,  
BACH FESTIVAL ORCHESTRA

While waiting, in July of 1744, for librettist Charles Jennens to send the acts of "Belshazzar" to him, Handel began his setting of "Hercules," a libretto by Thomas Broughton based on the "Trachinae" of Sophocles with hints taken from Book IX of Ovid's "Metamorphoses." The work, which he called not an oratorio but a "Musical Drama," was completed within two months; its first performance was at the King's Theatre in London on January 5, 1745. Like "Saul," performed at the Bach Festival in 1961, "Hercules" is a drama of jealousy; but whereas the former is a political tragedy, the issue in "Hercules" is personal and psychological. Dejanira, by far the main character, is a close study of jealousy's power to destroy.

With each aria she becomes more passion-tossed, until her sanity is, in the *scena* "Where shall I fly!"; totally submerged in terror and madness. This is the highpoint of the work and, according to musicologist Julian Herbage, "dramatic and poignant beyond anything else that Handel ever wrote." Iole, fresh and gentle, provides a graceful foil for the furiously jealous Dejanira. Hercules is, in the words of R. A. Streatfield, "a typical hero, bluff and beefy," interesting only in his final agony. The chorus never intervenes in the action but is used, as in Greek drama, to focus emotions which the action generates.

Act I begins, after the opening French Overture, by portraying the gloom of the Trachinian court. This mood brightens when Hercules returns, and the act closes with an outbreak of typically Handelian rejoicing. The climax of Act II is the chorus "Jealousy," a free rondo of which the third episode ("trifles light as floating air") is a fugue. Herbage calls the act's finale a "pagan hymn in gavotte rhythm." Largo and Furioso strains are abruptly juxtaposed in the Sinfonia which opens Act III.

The psychological conflict thus depicted culminates in Dejanira's final aria ("Where shall I fly!"), where again two elements—Concitato and Lento—are opposed. The struggle in each case ends on a note of darkness, but the play ends happily; again the choral finale is strong and gay. Despite Handel's sudden shift from powerful tragedy to a somewhat dubious bliss, musicologist P. H. Lang calls "Hercules" the "highest peak of late baroque music drama."

Act I

OVERTURE

DEJANIRA LAMENTS THE ABSENCE OF HERCULES

Recitative (Lichas) See, with what sad dejection  
Recitative (Dejanira) Oh Hercules!  
Air (Dejanira) The world, when day's career is run

HYLLUS ENACTS THE PROPHECY OF HERCULES' DEATH

Recitative (Dejanira, Hyllus) My son  
Arioso (Hyllus) I feel the god  
Recitative (Dejanira) Then I am lost!

HYLLUS DETERMINES TO SEEK HIS FATHER

Recitative (Hyllus) Despair not  
Chorus O filial piety

LICHAS REPORTS HERCULES' TRIUMPHANT RETURN

Recitative (Lichas) Banish your fears!  
Chorus Let none despair

IOLE LAMENTS HER LOSS OF LIBERTY

Recitative (Iole) Ye faithful followers

HERCULES RETURNS: IOLE MOURNS FOR HER FATHER

March  
Recitative (Hercules, Iole) Thanks to the pow'rs above  
Air (Iole) My father!

HERCULES CELEBRATES HIS VICTORY

Recitative (Hercules) Now farewell, arms!  
Air (Hercules) The God of battle  
Chorus Crown with festal pomp

Act II

DEJANIRA IS MOVED TO JEALOUSY

Sinfonia  
Recitative (Dejanira, Iole) It must be so!  
Air (Dejanira) When beauty sorrow's liv'ry wears

IOLE CLAIMS INNOCENCE AND WARNS OF JEALOUSY'S DANGERS

Recitative (Iole, Dejanira) Whence this unjust suspicion?  
Air (Iole) Ah! think what ills the jealous prove  
Chorus Jealousy

HYLLUS DECLARES HIS LOVE FOR IOLE; SHE REJECTS HIM

Recitative (Hyllus, Iole) She knows my passion  
Air (Hyllus) From celestial seats descending  
Chorus Wanton god of amorous fires

DEJANIRA ACCUSES HERCULES OF LOVING IOLE. HERCULES DENIES THE CHARGE; DEJANIRA IS NOT CONVINCED

Recitative (Dejanira, Hercules) Yes, I congratulate  
your titles  
Air (Hercules) Alcides' (i.e., Hercules') name in latest  
story

Recitative (Dejanira) Oh, glorious pattern of heroic deeds!  
Air (Dejanira) Resign thy club and lion's spoils  
Recitative (Hercules, Dejanira) You are deceived!  
Air (Dejanira) Cease, ruler of the day

FEIGNING RECONCILIATION WITH HERCULES, DEJANIRA BIDS LICHAS TAKE HIM A MAGIC CLOAK: ALL REJOICE AT THE PROMISE OF REUNIONS

Recitative (Dejanira, Lichas) Some kinder pow'r  
inspire me

Recitative (Dejanira, Iole) But see, the princess Iole  
Chorus Love and Hymen

INTERMISSION (Ten Minutes)

Act III

LICHAS RELATES THE POISONING OF HERCULES BY THE MAGIC CLOAK; HE, WITH THE TRACHINIANS, BEWAILS THE WORLD'S LOSS

Sinfonia  
Recitative (Lichas) Ye sons of Trachin  
Air (Lichas) O scene of unexampled woe  
Recitative (1st Trachinian) O fatal jealousy  
Chorus Tyrants now no more shall dread

HERCULES PREPARES TO DIE

Air (Hercules) Oh Jove! What land is this  
Recitative (Hyllus) Great Jove, relieve his pains!  
Air (Hyllus) Let not fame the tidings spread

DEJANIRA REALIZES HER GUILT

Recitative and Air Where shall I fly!

IOLE FORGETS HER OWN GRIEF IN THE SUFFERINGS OF HER CAPTORS

Recitative (Iole) Though torn from every joy  
Air (Iole) My breast with tender pity swells

THE PRIEST ANNOUNCES THAT HERCULES HAS BEEN RECEIVED IN OLYMPUS AND BIDS HYLLUS WED IOLE

Recitative Princess, rejoice!

HYLLUS AND IOLE PLEDGE THEIR LOVE

Duet (Hyllus, Iole) O prince, whose virtues all admire

ALL ACCLAIM HERCULES, HERO AND LIBERATOR

Recitative (Priest) Ye sons of freedom  
Chorus To him your gratitude



FRIDAY, JULY 26 | 11:00 A.M.

CHAMBER-MUSIC RECITAL | PARISH HALL ALL SAINTS'  
EPISCOPAL CHURCH

Sonata for Oboe in C Minor G. P. Telemann (1681-1767)  
Affettuoso — Andante — Largo — Allegro — Grave —  
Allegro Cantabile  
RAYMOND DUSTE, Oboe

The Blessed Virgin's Expostulation  
Henry Purcell (c. 1659-1695)  
(When our Saviour at twelve years of age had withdrawn  
himself)  
MARY ESTHER LINDSAY, Soprano

Sonata in D major for Violin Jean-Marie Leclair (1697-1764)  
Adagio — Allegro — Sarabanda — Tambourin  
ROSEMARY WALLER, Violin  
"Su le sponde Tebro," Cantata for Soprano with  
Trumpet Obbligato Alessandro Scarlatti (1659-1725)  
CAROLE BOGARD, Soprano  
EDWARD HAUG, Trumpet  
Chamber Orchestra conducted by SANDOR SALGO  
Continuo parts will be played by:  
RALPH LINSLEY, Harpsichord  
MARJORIE IMES PRESCOTT, CAROLYN  
JO FUNK, Cello

FRIDAY, JULY 26

8:30 p.m.

J. S. BACH AND C. P. E. BACH  
IN LEIPZIG

(Repeat of Friday, July 19 Program)

SATURDAY, JULY 27

8:30 p.m.

BAROQUE BRAVURA AND  
ITS INFLUENCE

(Repeat of Saturday, July 20 Program)

SUNDAY, JULY 28

2:30 p.m.

THE PASSION ACCORDING  
TO ST. JOHN

(Repeat of Sunday, July 21 Program)

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The Carmel Bach Festival, Inc., would express its deepest appreciation and thanks to All Saints' Church, Carmel Mission Basilica, Church of the Wayfarer, Immanuel Presbyterian Church of Los Angeles, Oneonta Congregational Church of South Pasadena; to Carmel Pine Cone-Cymbal, Los Angeles Times, Monterey Peninsula Herald, San Francisco Chronicle, San Francisco Examiner; to Musicians' Union of Monterey County; to Carmel Business Association, Carmel Fire Department, Carmel Music Society, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey County Symphony, Pine Inn, Wurzburg's Inc.; to the hotels, motels, merchants and to the many friends of the Festival who have opened their homes to Festival participants; to the soloists and members of the Bach Festival Chorus, Festival Chorale and Bach Festival Orchestra; to the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

The Festival would also express its thanks to the following libraries and individuals who have generously provided materials, information and services relative to the programs of the Festival: Drinker Library of Choral Music, Free Library of Philadelphia; Music Department, San Francisco Public Library; Music Library, Stanford University; Putnam Aldrich, Joan Colleen Bicknell, Vincent Duckles, Kathleen Duffy, John Emerson, Theodore Front, Hans Lampl, Arthur Mendel, Joan Meggett, Birgitte Moyer, Harriet Nicewonger, John Planting, Clare Rayner, Barbara Seitle, Leland Smith.



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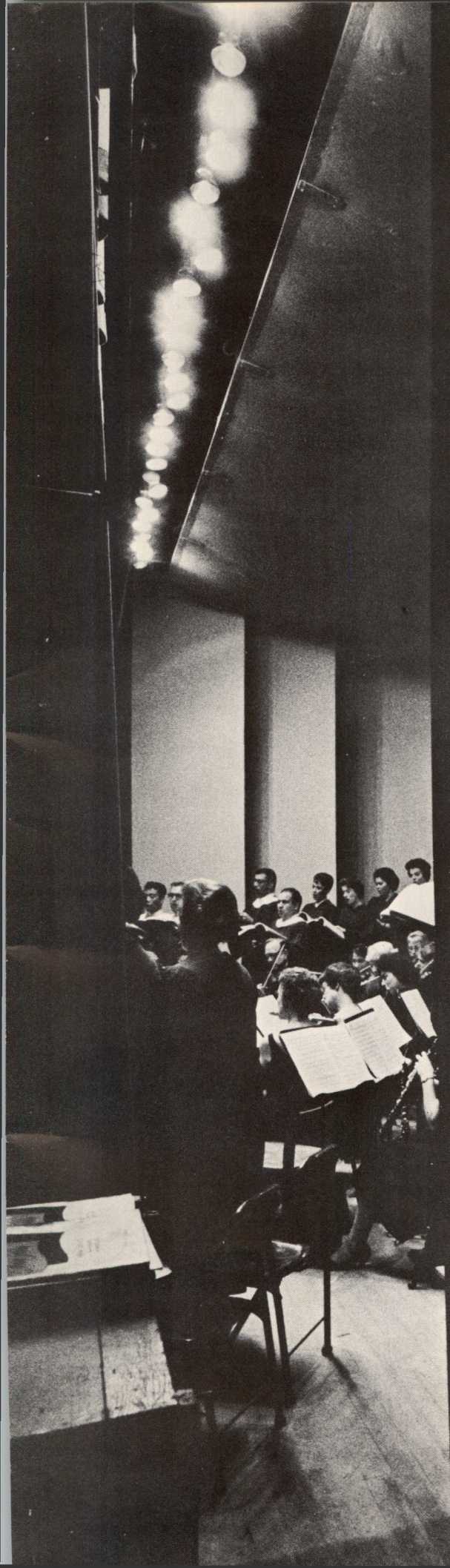
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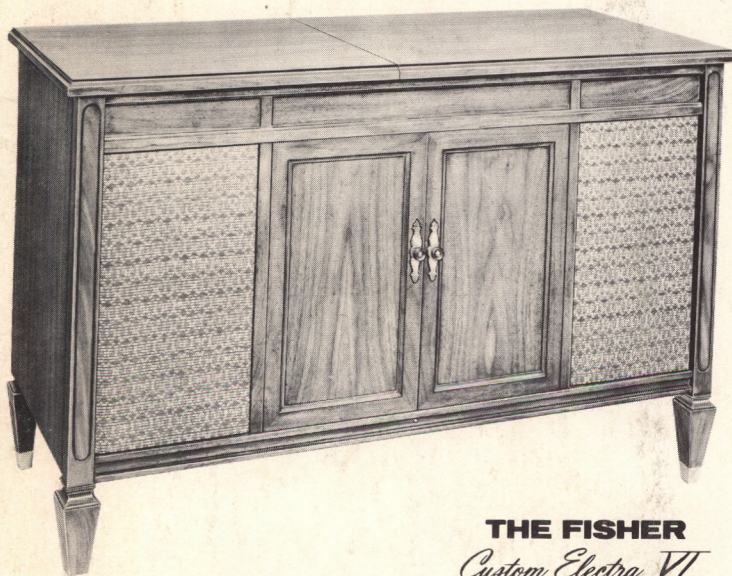
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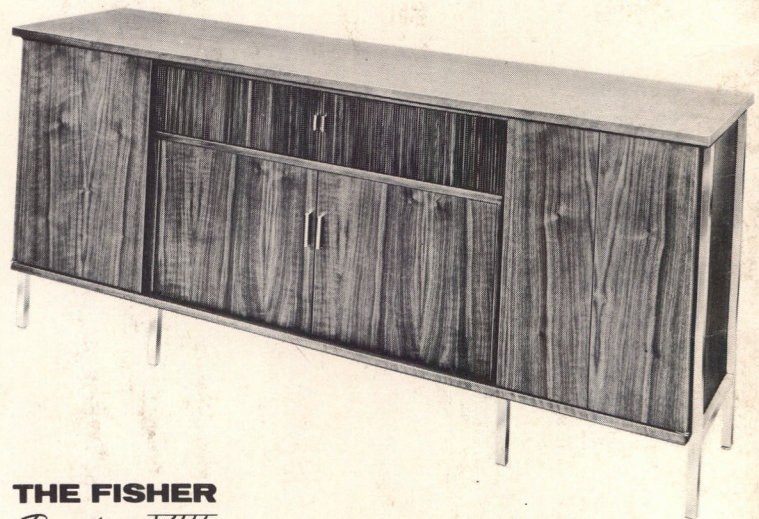
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